1:Srinivas E-5 (1940-42)1952 AW5 Coorg AW5

nāḍs under a chief called Nāyaka, who was usually at feud with other similar chiefs. For some time even after the country had been effectively brought under the control of the Lingāyaṭs Rājas, feuds between *nāḍs* continued to occur.

The play of Kungu which is enacted in the south-western parts of Coorg during the harvest festival gives us a picture of Coorg in the days when inter-*nāḍ* feuds were common. *Maradalé* (feud) was prevalent between Beppunāḍ and Kadiyetnāḍ, and it was so bitter that there was no intermarriage between them. They conducted raids on each other constantly. In one of these raids an arrow from a Beppunāḍ man lodged itself in the body of a Kaḍiyetnāḍ man. The injured fighter was carried by his friends to Chendappaṇḍa Kungu, a famous doctor in Eḍenālknāḍ. Kungu agreed to treat the injured man because Eḍenālknāḍ and Kaḍiyetnāḍ were friendly to each other. But Kungu's mother was born in Beppunāḍ and she persuaded her son to neglect the injured man, who belonged to a *nāḍ* which was the traditional enemy of her natal *nāḍ*. The injured man died as a result of Kungu's neglect.

It was common for deities to be identified with their *nāḍs*. Temples were always chosen for attack. The story of Chengeṭṭira Appaṇṇa stealing the wooden pins belonging to the see-saw of the Bēngūr Povvedi temple has already been narrated. The most successful way of rousing the wrath of a *nāḍ* or village was by attacking one of its temples.

A patriot was also a devotee. The story of Kaiyandira Appayya brings out this point clearly. Appayya, a mere boy, whose ear-boring *mangala* had not yet been performed, was cut to the quick when he learnt that the well-known fighter, Kullachenḍa Chōndu, had tried to prevent the offer of worship at the temple of Chōli Povvedi in Arapaṭ village in Kaḍiyetnāḍ. Appayya persuaded the elders of Kaḍiyetnāḍ to permit him to fight Chōndu, whom he killed by resorting to unfair means. Appayya's action, instead of meeting with disapproval, earned him great rewards. *Mangala* ceremony was performed for him, and a number of privileges were conferred on him by a grateful *nāḍ*. These privileges later became hereditary in the Kaiyandira *okka*.

When a hero was born in a hostile *nāḍ*, all the people in the *nāḍ* suffered from headache. The tower of its most important temple was damaged, guns hanging from the roof fired of their own accord, babies sleeping in cradles suddenly woke up, frightened, and so on.

4: Richter M, G-5 (ca. 1856-1870) 1870 AW5 Coorg AW5

one, who must hold this rope. A piece of wood, generally of a creeper called Odi, is cut into seven parts, which are called Chandu, i. e. balls. The man holding the rope puts six of these balls in a circle round the peg at a distance of the rope's length, the seventh is deposited close by the peg. The whole company now endeavours to pick off the balls without being touched by their guardian. The player in the centre, always keeping the rope's end in one hand, turns round and round, and tries to touch some one of the aggressors. If he succeed, the person touched must take his place and the play recommences. When six balls are abstracted, the seventh must be moved to the distance of one foot from the peg. When this also is lost, the man has to run through the whole crowd and escape, without being caught, to the Musicians' place. If he reach this asylum in safety, the play is won and finished. If he be caught on his way, he is brought before the Nettle-man, an officer of the play-court, who has been waiting all the time, a long Angare-stick—a large fierce nettle—in his hand, for the victim. His hands and feet are well touched and the play ends. Now the assembly perform different kinds of plays and dances, representing the wars which in ancient times appear to have been waged between people of different districts. A man is wounded; a physician is called, who prescribes for him. Another wounded man dies, and Holeyas are called to invite his friends to the funeral. A scene of demoniacal possession is acted. The funeral is performed. Now stories are told of incredibilities. "I saw the other day a little hare attacking a tiger and breaking its neck." Reply: "Did you? I saw a buffaloe flying over the mountains," etc. Three men invoke again Ayappa, Mahádéva and Bhagavati. Dances follow, accompanied by the beating of sticks keeping time with the music of the band outside. Feats of gymnastic strength and agility follow, and another invocation of the three deities concludes the performance.

796 526 [824] 796 536 796 [538] [782] [535] [526] [782]

4: Richter M, G-5 (ca. 1856-1870) 1870 AW5 Coorg AW5

796 when they have arrived at the place of meeting, they sit down in [535] groups with the children, and look at the dances performed by the men, who go through the evolutions of Coorg saltation, beating small rattans, of which they carry one in each hand, while they move to the time of a music, which proceeds from a group of Holeyas, stationed between the assembly of the Coorgs and that of their own people, who enjoy themselves, in the same fashion as their masters, at a little distance.

• [536] Theatrical performances are added. Brahmans, Moplas, Voddas (tank diggers from Orissa), Gadikas (snake dancers), Jógis (represented by little boys), play through the village.

796 After dinner, on the ninth day, the Nádukólu begins. 526 This is an assembly of the whole district. Every thing is done as at the Urukólu, only on a larger scale. At these [634] assemblies, while the monotonous music plays and the large [535] circle of dancers moves in the measured stick-dance, a couple of men from different grámas and armed with a small shield and a long rattan, step from opposite sides into the ring with a shout of defiance and keeping time with the music, they approach and evade each other, swinging their rattans and dealing blows, aimed at the legs and with their shield warding them off, but often the players get so excited, that their single stick sham combat ends in a mutual severe flogging, 796 which has to be stopped by the spectators. At five the parties from the different villages separate and go home.

[535] In the afternoon of the tenth day, the Dévarakólu (stick-dance in honor of Bhagavati) takes place in every village. [574] The entertainment is the same as on the two preceding days. Dinners are held at different houses of appointment, and terminate on the 11th day with a large public dinner that is given, on some open plain in the forest when the musicians, bards, drummers, Holeyas and Médas unite their exertions to give eclat to the festivity.